

English Department

Course Descriptions

Fall 2016

English 121: *Introduction to the Western Literary Tradition*  
Erin Anthony

This section of 121 introduces students to touchstone literary texts of the Western canon, from Sophocles to Kafka. Our primary inquiry is to consider the way literature expresses and influences ideas about knowledge, power and language. The Western literary tradition exhibits a deep ambivalence about knowledge: who provides it (divine source or human endeavor); who claims it and for what purpose. Similarly, the tradition is rich with troubled portraits of human striving and the use of power (authority). Lastly, language as a vehicle to deliver (or obstruct) knowledge and power is a primary topic we consider while we read some of the most canonical - and thrilling -- literary passages in Western culture.

Students learn about the social and political contexts of each text. Students are introduced to literary terms pertinent to the genre at hand (poetry, drama, the novel and the short story).

**Likely Texts:**

Alighieri, Dante. *The Divine Comedy: Inferno*.

Austen, Jane. *Pride and Prejudice*.

Kafka, Franz. *The Metamorphosis*.

Shakespeare, William. *The Tempest*.

Shakespeare, William. *Hamlet*.

Sophocles. *Oedipus the King*.

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## Lyric: Like, Love, Loathe

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### Description

When one imagines the Western European literary tradition, big important poems about national or even transcendent topics come to mind: *The Iliad*, *The Aeneid*, *The Divine Comedy*, *The Faerie Queene*, *Paradise Lost*. All very serious business, as all those definite articles imply. This course takes a different tack and explores the equally interesting literary tradition of short lyric poems, written to seduce, convince, woo, or otherwise trick lovers (or patrons); to commemorate important (or unimportant) occasions; to praise friends, patrons, or acquaintances (dead or alive); to accompany music or celebrate booze during ritual or social gatherings; to condemn, insult, or revile enemies; to anatomize and judge a speaker's own thoughts or emotions; and to do a host of other things. Yet all of these activities share a common logic: they're all instances of evaluation and valuing, celebrating, condemning, deriding, or loving something. That common logic leads to a host of questions: Do we always praise someone or something for mercenary reasons, trying to extract favor or reward from some higher power (i.e., liking something implies submission to a broader hierarchy)? Is value an entirely subjective judgment or an unarguable matter of taste (i.e., there's no point in talking about it)? Can individuals learn to love, or is it just a default emotional setting, like breathing (or, relatedly, can I make you love me if you don't)?

This course begins with two paradigmatic versions of love poetry from the Renaissance, Petrarch and Mary Wroth, as well as their Latin precursor, Ovid. We then turn to lyric wit—a poetic tool used for celebration, condemnation, and insult, but also for philosophical contemplation—in Charles Baudelaire, John Donne, and Catullus. Finally, we'll read Emily Dickinson and Sappho, paying special attention to the ways in which their lyrics imagine the value (or lack thereof) of connection, relation, and community—i.e., all those things that modernity uncritically posits as universal goods.

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### Course Organization

#### **I Can't Make You Love Me.**

Petrarch  
Mary Wroth  
Ovid

#### **You Rock! You Suck!**

Charles Baudelaire  
John Donne  
Catullus

#### **Everything's Connected. That's Horrifying.**

Emily Dickinson  
Sappho

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### Texts

Sappho, *Stung with Love: Poems and Fragments*, trans. Aaron Pochigian (Penguin, 2009).  
Ovid, *The Erotic Poems*, trans. Peter Green (Penguin, 1982).  
Catullus, *The Complete Poems*, trans. Guy Lee (Oxford, 2009).  
Petrarch, *The Canzoniere, or Rerum vulgarium fragmenta*, trans. Mark Musa (Indiana UP, 1999).  
Mary Wroth, *The Poems of Lady Mary Wroth*, ed. Josephine Roberts (LSU Press, 1983).  
John Donne, *The Complete English Poems*, ed. A.J. Smith (Penguin, 1977).  
Emily Dickinson, *The Complete Poems*, ed. Thomas H. Johnson (Back Bay, 1976).  
Charles Baudelaire, *The Flowers of Evil*, trans. James McGowan (Oxford, 2008).

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### Requirements

Five analysis papers and two short-answer exams.

Erin Anthony  
English 204: *Lost and Found: Belonging in Literature*

This section of *Literary Perspectives on the Modern World* examines literary texts from the twentieth century (and one from the twenty-first). Most texts are North American and European, with notable exceptions: the South African novelist J.M. Coetzee's *Waiting for the Barbarians*; and the St. Lucian poet Derek Walcott's "The Schooner *Flight*."

One goal of the semester is to introduce students to touchstone texts of the Western canon. Another aim of this course is the development of critical thinking and writing skills. We discuss and practice different modes of literary analysis. This section considers **close reading** the cornerstone of literary analysis. This section also introduces the student to literary terms and analytical methods particular to the genre at hand. We investigate throughout the semester the relationship between literary form and thematic content – how they inform and influence each other.

We take our thematic cues from the course's title, as we examine the categories of loss, belonging and identity. All human eras have reflected on loss, surely, but none as self-consciously as the twentieth century – and for many historical reasons, which we will consider. Indeed, modern literature can be said to reflect and inform the feeling in Western culture that the world, as the Marxist literary critic Georg Lukacs suggests, had been "abandoned by God." But also informing the era was a radical sense of possibility in that changing world of technological innovation and social upheaval. It is this ambivalence that makes modern literature so rich and challenging.

Within such an atmosphere of disruption and alienation, many writers considered the fate of the individual (indeed, a theme emphatically explored in modern Western literature) – or the self. We will trace and consider two important trajectories of the idea of the self: one, the reinforcement of the idea that the self -- as a unique, permanent, concrete being of paramount value – can be discovered and invented, lost and found; two, the rejection of the idea of self as a monadic entity, as a site of permanence and unchanging value. The latter trajectory considers the dissolution of the self as a means to reflect on the interconnectedness of everyone – and everything. Thus, modern literature represents diverging paths, forged by artistic choices which in turn are informed by the underlying ethical dimension of literature. We will consider the importance of agency, actors and choice in the world of literary texts.

**Likely Texts:**

Coetzee, J.M. *Waiting for the Barbarians*  
Kafka, Franz. *The Metamorphosis*  
Saunders, George. *The Tenth of December*  
Vonnegut, Kurt. *Slaughterhouse-Five*  
Woolf, Virginia. *To the Lighthouse*

## **ENGL. 204 LITERARY PERSPECTIVES ON THE MODERN WORLD - NOIR FICTION AND CINEMATIC ADAPTATION.**

Instructor: Williams  
MWF 12-12:50

Several books have appeared about the role of the city in twentieth century urban studies. These have often involved film as well as literature. This class aims to study five key texts of Noir (or Hard Boiled Detective) Fiction and compare them with contemporary film versions. Students will read five classic books belonging to this tradition such as Dashiell Hammett's *THE MALTESE FALCON*, Raymond Chandler's *THE BIG SLEEP*, James M. Cain's *DOUBLE INDEMNITY*, Cornell Woolrich's *PHANTOM LADY*, and Mickey Spillane's *KISS ME DEADLY*.

The class will study the appearance of certain works within the historical and cultural context of the post-World War One era, specifically The Great Depression as *THE MALTESE FALCON*, *THE BIG SLEEP*, *DOUBLE INDEMNITY*, AND *PHANTOM LADY* reveal. Then well-known film versions will be screened to illustrate similarities and differences existing between novel and film. Selected films will include John Huston's 1941 version of Hammett's novel, the Howard Hawks 1946 version of *THE BIG SLEEP*, and Billy Wilder's 1944 adaptation of Cain's *DOUBLE INDEMNITY* derived from Emile Zola's 1868 novel *THERESE RAQUIN*. Like Billy Wilder, Robert Siodmak was a German exile working in Hollywood who directed several distinctive noirs during the 1940s. One of his major works was the 1944 film version of Woolrich's *PHANTOM LADY*, a text by an author emphasizing male paranoia, the role of the strong female, and writing a text that was very cinematic in several ways. The final film will be Robert Aldrich's version of Spillane's *KISS ME DEADLY* that totally undermines the premises of the original novel and (thanks to a superb screenplay by A.I. Bezzerides) engages in a subversive critique of a Cold War 1950s American society heading towards nuclear destruction.

### **Course Requirements. /**

You are expected to read every novel, attend class regularly, and actively engage with the text and film. Two papers, minimum length five full pages, each worth 20% of the grade, mid-term class exam worth 20%) and final paper delivered in finals week worth 30% of the grade. 10% of grade dependent on activity in class participation involving discussion, questions, and attempting original insights. If necessary, you will be allowed to re-write and re-submit the first paper if the grade is C- or below.

**ENGLISH 204-950 (online)**  
**Professor Klaver**

English 204, Literary Perspectives on the Modern World, is a course in the SIUC Core Curriculum. It may be used as credit toward the Humanities in the Disciplinary Studies division. This particular version of the course, "Literature of War," aims to introduce students to the literature associated with the major wars of the twentieth century: World War I, World War II, and the Vietnam War. There is one unit at the end of the course devoted to the Iraq War. The course offers the student British, American, and even German writings on the wars as well as the genres of poetry, fiction, drama, memoir, and film. It also introduces the student to important literary terminology and the historical context.

The goals of "Literature of War" include:

1. To gain an appreciation of the wide range of writings about the major wars of the Twentieth century;
2. To gain a basic understanding of the historical context of the major wars of the Twentieth century;
3. To develop an understanding of the genres of poetry, fiction, drama, memoir and film;
4. To develop an understand of major literary terminology;
5. To develop skill at interpreting literature.

**Texts:**

Any edition of the following texts is allowed. However, the texts listed below correspond to the citations given in the units.

Hemingway, Ernest. *A Farewell to Arms*. New York: Scribner, 2003.  
Ionesco, Eugène. *Rhinoceros and Other Plays*. New York: Grove Press, 1960.  
Kovic, Ron. *Born on the Fourth of July*. New York: Akashic Books, 2005.  
O'Brien, Tim. *The Things They Carried*. New York: Mariner Books, 2009.  
Vonnegut, Kurt. *Slaughterhouse-Five*. New York: Dial Press, 2009.

There are five films in the course you will be asked to watch. You should be able to find them at a library, video store, or on-line.

*All Quiet on the Western Front*  
*Das Boot*  
*Born on the Fourth of July*  
*The Hurt Locker*  
*The Sands of Iwo Jima*

**Course Requirements**

You are required to read the assigned material. There are seven written assignments, one of which is given at the end of approximately every other unit. You will submit these on-line. They are worth 20% of the final grade.

There are four tests, one after each war. After Unit 4, you will take the test on World War I. After Unit 9, you will take the test on World War II. After Unit 13, you will take the test on the

Vietnam War. After Unit 14, you will take the test on the Iraq War, which includes an essay question that covers the course. Each test is worth 20% of the final grade.

**English 206 (Literature Among the Arts):  
Graphic Novellas, “Sequential Art” and Comix  
Edward Brunner  
MWF12-12:50**

Fulfills Core Requirement for “DISCIPLINARY STUDIES – FINE ARTS”

**Please Note: Some of the material in this course presents images and language  
that are expressly designed to be *very controversial*;  
please understand this before you decide to enter this course**

The topic of this course is the graphic novella, what has been called by some “sequential art” and what others have called comix. More precisely:

- commercial comic books about superheroes, designed to be read as a serial narrative, and translatable to other media (movies)
- independently-produced small-circulation “comix” that use the format of the comic book page to approach history, politics and social issues
- graphics art that conceives the the visual/verbal relation as a type of multimodal literacy

This material is presented in a classroom setting that includes occasional background lectures on production and theory, in-class writing exercises nearly every day we meet, and discussion periods in which the class is asked to evaluate works. There will be two in-class exams, numerous brief in-class writing exercises, and group work including a presentation. Each of the four will be 20% of the final grade with the final exam as the final 20%. They will be evaluated in relation to your ability to identify material assigned for the reading, to elaborate upon that identification, and to offer explanations that relate the reading to larger social issues.

We will read excerpts from some graphic novels, including Daniel Clowes’s *Ghost World*, Marjane Satrapi’s *Persepolis*, and Frank Miller’s *Sin City*. We will read the following complete works as required. Prices will vary depending on where you purchase them or whether you can acquire a used copy.

- Art Spiegelman, *MAUS: A Survivor’s Tale (Volumes 1 and 2)* New York: Houghton Mifflin, 1986)
- Frank Miller, *The Dark Knight Returns* (NY: DC Comics, 1986)
- Marisa Acocella Marchetto, *Cancer Vixen* (New York: Pantheon, 2006)
- Joe Sacco, *Safe Area: Gorazde* (Seattle: Fantagraphics, 2001)
- Alison Bechtel, *Fun Home: A Family Tragicomic* (Boston: Houghton Mifflin, 2006)
- Chris Ware, *Jimmy Corrigan, The Smartest Kid on Earth* (New York: Pantheon, 2000)

English/History 212.950  
Professor David Anthony  
Introduction to American Studies

This course introduces students to the interdisciplinary field of American Studies. The course has two main aims: to familiarize students with some of the key theoretical and analytical categories that animate American Studies scholarship; and to introduce students to a range of interdisciplinary methods. By the end of the course, students should be able to analyze the diverse meanings of American national identity within their historical contexts; understand the social and cultural construction of axes of identity like race, class, gender, ethnicity, taste; and become more attentive to questions of methodology. In the process, students should also become more careful, critical readers and writers of cultural analysis.

**Likely Texts:**

Cormac McCarthy, *All the Pretty Horses*

Sherman Alexie, *The Lone Ranger and Tonto Fistfight in Heaven*

John Kasson, *Amusing the Million*

Barbara Ehrenreich, *Nickel and Dimed: On (Not) Getting By in America*

Instructor: Dr. Christina Lyons      Contact: [christina.lyons@grammar300.com](mailto:christina.lyons@grammar300.com)

Office hours: FANER 3202b, T/W/R 10:00-12:00

Section Number: ENGL290-001      (14-15:15 p.m.)      Room: FANER 2463  
ENGL290-002      (12:35-13:50 p.m.)      Room: FANER 1028

## **Fall 2016, English 290 Course Objectives, Requirements, and Policies**

### **DESCRIPTIVE OVERVIEW**

This course is designed for any student who wishes to improve his or her writing skills to meet the demands of academic writing across the disciplines and/or the demands of professions that value careful analysis and communication. The course emphasizes analytical writing, both as a means of invention and as a form of persuasion. Course readings and assignments will provide you with opportunities to study and practice rhetorical forms and strategies used in your discipline, while attention to the persuasive nature of analysis will provide you with the rhetorical foundations necessary to adapt your writing to many different situations.

### **COURSE GOALS**

After taking this course, you should be able to:

- investigate, identify, and explain the conventions, purposes, patterns of arrangement, forms of proof, and style appropriate to a particular discipline;
- analyze and conduct research in various forms;
- differentiate various analytical techniques and employ them in order to realize particular rhetorical goals;
- adapt to the demands of various rhetorical contexts in your own discipline and across disciplines;
- identify potential for cross-disciplinary application of rhetorical forms and genres and adapt to the various rhetorical conventions of multiple disciplines;
- compose texts that are incisive, logical, persuasive, informative, and interesting; and
- use an understanding of style, purpose, form, and situation to compose coherent texts.

### **COURSE MATERIALS**

#### **Required Materials**

- Thonney, Teresa. *Academic Writing: Concepts and Connections*. Oxford UP, 2016.
- Access to a computer with Internet capabilities
- D2L (the daily schedule, handouts, assignments, and exams will be posted on T/R before class, and all your homework will be graded on there).

- Our class blog:
  - section 290-1: <https://spring2016engl2901.wordpress.com/> (14:00-15:15 p.m.)
  - section 290-2: <https://spring2016engl2902.wordpress.com/> (12:35-13:50 p.m.)
- Your new class email address:

Go to [www.gmail.com](http://www.gmail.com)

**Your login:** your first name period your last name @grammar300.com

**Example:** [christina.lyons@grammar300.com](mailto:christina.lyons@grammar300.com) (This is your instructor's class email address. DO NOT contact your instructor at any other email address if you want to correspond about the course!)

**Your password:** your first name period your last name

**Example:** christina.lyons

You will be prompted to change your password when you first log in. Don't forget your new password! If you do forget it, talk to me; I am the domain manager and can reset your password. This email is a back-up for you, in case you forget your password to log into D2L and want to see the attachments for each day. Your emails will be an exact copy of what you see on D2L.

### **Recommended Materials**

A folder for handouts

A USB stick (or, save what we write in class onto your desktop and email it to yourself)

**ENG300-1, Fall 2016**  
**Introduction to Language Analysis**  
**Course Outline**

**Instructor:** Dr. Christina Lyons  
**Time:** ENG300-1: M/W/F 12:00-12:50 p.m.  
**Office:** FANER 3202b  
**Office Hours:** T/W/R 10:00 a.m. – 12:00 p.m.

**Location:** FANER 1028 (computer lab)

**Email:** christina.lyons@grammar300.com  
**Phone:** (618) 453-6865

**Required Text:**

Florey, K. B. (2006). *Sister Bernadette's barking dog. The quirky history and lost art of diagramming sentences*. Orlando, Austin, New York, San Diego, London: A Harvest Book; Harcourt, Inc.

**Desire2Learn** (your daily schedule with all due dates and assignments and quizzes will be posted there! If you miss a class, look up on D2L what you have missed!)

Additional readings I will email out, or make available through your class email/Desire2Learn.

**Course Description:**

ENG300-1 (general grammar courses, with components especially designed for future journalists and English teachers) deal with the nature of language and linguistic inquiry.

“Introduction to language analysis” means that I will introduce you to the dissection of the English language. That is to say, we will categorize components of speech into subjects, objects, verbs, complements, adjectives, adverbs, gerunds, participles, prepositions, conjunctions, etc.... A visual representation of language analysis is sentence diagramming. If you have never done that in high school, don't worry, we will start from scratch. By the end of this course, you will all know how to do it. Your textbook is not there to TEACH you sentence diagramming (that's what I will do); it is a motivational guide that teaches (especially future English teachers) the appreciation of the scientific analysis of language. You have two weeks to acquire this textbook; get it cheap from amazon.com or eBay (it can be a used and older edition).

Throughout the course, you will enhance your own grammar capacities through mini lessons, pop-up quizzes, and lectures. You will receive faulty texts from current media to go on a "grammar error hunt" and find mistakes of different grammatical categories, and then to rewrite the sentences correctly.

We will talk about the variables that influence grammar, such as belonging to different cultures (slang, dialect, exceptional languages). Further, we will deal with the role of Writing Center tutors, discuss "minimalist tutoring," and practice electronic peer-editing with tracking and comments.

In an extensive mid-semester writing project, you will analyze a language-relevant topic by administering an online survey to audiences of your choice, in order to collect data. Then, you will write a publishable research essay in MLA or APA style using the collected data, including statistics in simple xls format.

The final version must be grammatically correct, and has to employ correct grammatical structures talked about during the semester (a checklist will be provided). Peer-editing sessions (and, if applies, Writing Center tutoring) will take care of quality management before the assignments are submitted for final grading. There are no rewrites.

The last assignment for this course will be to evaluate your own readability according to the Fry Graph, a readability formula, to find out at what grade level you write, for which audience your writing is suitable, and what could be improved about your writing, if applies.

### **Course Objectives:**

ENG300-1 students will:

- Demonstrate and apply knowledge of basic linguistic concepts and terminology related to phonology, morphology, and syntax; NCTE/NCATE 3.1.7
- Recognize and analyze the constituents of a sentence and their grammatical functions; NCTE/NCATE 3.1.7
- Develop analytic competence in using the tools of grammatical analysis to improve abilities in other areas, such as critical thinking, writing, and editing; NCTE/NCATE 2.4
- Demonstrate knowledge of language including history and grammatical systems; acquisitions and development; and regional and ethnic dialects as expressions of cultural diversity in America; NCTE/NCATE 3.1.5, 3.1.3
- Reflect on the impact of cultural, economic, political, and social environments on language and demonstrate respect for speakers of subsequent variations; NCTE/NCATE 3.1.5, 3.1.3
- Become more efficient self-editors and peer-editors

**Required Texts**

“Poems for Analysis” (photocopied handout)

Emily Brontë, *Wuthering Heights*, 2<sup>nd</sup> ed., ed. Linda H. Peterson (Bedford/St. Martin’s, 2003)  
ISBN 9780312256869

William Shakespeare, *Twelfth Night*, ed. Herschel Baker (Signet Classic, 1998)  
ISBN 9780451526762

Please note that the Brontë and Shakespeare texts are required, not recommended. Also, you must purchase these specific paperback editions, since each one includes critical essays that will be required reading. Electronic versions or E-books of these texts are not permitted, and all electronic devices must be off and stowed for the duration of each class.

**Course Description and Objectives**

In this course, through close reading and discussion of poetry, a play, and a novel, you will learn how literary works take the imaginative shape they do and how their elements are ordered. You will learn how to perceive and describe patterns in literary works, how to separate these works into their constituent parts, and how to give those parts rigorous, logical, detailed scrutiny. English 301 will provide you with the terms and concepts to make sense of the way literary form operates. It will also help you develop your own ideas about what you read, in a variety of contexts, so that you can talk and write about literature with cogency and clarity.

The first five weeks of the course will be devoted to poetry. We will explore the most important features of a poem, finding out how and why they fit together. Beginning with pattern in poetry and larger structural components like stanzas, we will work down to diction, syntax, and figurative language as well as other basic issues like connotation, denotation, and lineation. Our study of these concepts will be detailed and thorough, since the constituents of verse form the basis of literary analysis. In this course we assume that the ability to write intelligently on poetry is a fundamental requirement for your success as an English major.

The next five weeks will be devoted to Shakespeare’s *Twelfth Night*, a play that will give us the opportunity to expand our analysis of poetry (especially regarding the development of image clusters) while tackling the sorts of analysis particularly suited to dramatic form: questions of genre (comedy vs. tragedy); the ways a playwright creates character in conflict and advances plot through tension generated by release; and the complex fashion in which drama, unfolding irreversibly in time, takes a past and through a present makes a future of it. Our work on *Twelfth Night* will be complemented by study of critical commentary included in the required Signet Classic edition of the play.

The final five weeks will be devoted to one novel, Emily Brontë’s *Wuthering Heights*. We will start with traditional concepts for analyzing fiction—character, plot, point-of-view, setting—and proceed to questions of gender, sexuality, and colonialism. Our work on *Wuthering Heights* will be complemented by study of critical commentary included in the required Bedford/St. Martin’s edition of the novel, including feminist, Marxist, and cultural approaches.

**Course Requirements**

At least six papers, ranging from three to seven pages (750–1750 words) in length, the last one of which must be a documented research paper that engages two critical essays. (The total formal writing for this course is around 30 pages, or 7500 words.) There will also be occasional in-class writing and, if necessary, reading quizzes. Other requirements include regular on-time attendance, on-time submission of all papers (late papers will not be accepted), attentive reading and preparation of assigned material, and full participation in class discussion. The final grade will be determined by the quality of your written work. Improvement counts.

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## Literary History of Britain: *Beowulf* to the Civil War

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### Description

This course is a survey of British literature from the first major epic, *Beowulf* (8<sup>th</sup>-10<sup>th</sup> centuries), to the last, John Milton's *Paradise Lost* (1674). Its primary aim is to give students a clear sense of the history of British literature from its origins in the early medieval period through the end of the English Renaissance. As opposed to the tried and true chronological march through this long period, however, we will read works from the medieval and Renaissance period in three thematic sets: epic evil; satire and the social; lyric love, desire, and faith. The rationale here is that by reading medieval and Renaissance works, in a variety of genres, on similar themes, students will be better able to discern the differences between the literatures of these two broad periods. In addition to providing an introductory survey of early British literature, the primary goal of this course is to make you a *sophisticated reader* of and a *critically engaged respondent* to literature. That means that we'll be examining *how* these texts mean and *how* they function, not just *what* they mean. Finally, since I am committed to the proposition that understanding literature requires that one be able to write thoughtfully about it, we will focus considerable attention on how to write intelligently and seriously about early British literature.

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### Readings

#### Epic Evil

*Beowulf*

Christopher Marlowe, *Doctor Faustus*

John Milton, *Paradise Lost*

#### Satire and the Social

*Sir Gawain and the Green Knight*

Geoffrey Chaucer, *The Canterbury Tales*

Thomas More, *Utopia*

Ben Jonson, *Volpone*

#### Lyric Love, Desire, and Faith

Philip Sidney, *Astrophil and Stella*

Mary Wroth, *Pamphilia to Amphilanthus*

Robert Herrick, *Hesperides*

John Donne, *Songs and Sonnets/Divine Poems*

Julian of Norwich, *A Book of Showings*

Margery Kempe, *The Book of Margery Kempe*

Thomas Carew, *Poems*

Aemilia Lanyer's and Ben Jonson's  
country-house poems

George Herbert, *The Temple*

Richard Crashaw, *Carmen Deo Nostro*

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### Texts

*The Norton Anthology of English Literature*, gen. ed. Stephen Greenblatt, 9<sup>th</sup> ed., Vol. A: The Middle Ages and Vol. B: The Sixteenth Century and the Early Seventeenth Century (W.W. Norton & Company, 2012)

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### Requirements

Six short analysis papers, one midterm exam, and one final examination.

## **ENGLISH 302B: BRITISH LITERARY HISTORY, PART 2**

Fall 2016  
Section 1  
TR 12:35-1:50, Faner 1226  
Dr. A. Chandler

A survey covering the late 1600s through the late 1800s, English 302B examines three periods of British literary history: 1) the Restoration and Eighteenth Century; 2) the Romantic Period; and 3) the Victorian Age. Through lecture and discussion, the course introduces representative writers and key developments of these three periods.

Students are expected to purchase the required textbooks in print form and to bring the appropriate volume to each class for reference during discussion.

### **REQUIRED TEXTS**

The following 3 volumes of the *Norton Anthology of English Literature*, ed. Stephen Greenblatt et al. (9<sup>th</sup> edition):  
Volume C, *The Restoration and the Eighteenth Century*, \$43.75, ISBN 978-0-393-91251-7  
Volume D, *The Romantic Period*, \$43.75, ISBN 978-0-393-91252-4  
Volume E, *The Victorian Age*, \$43.75, ISBN 978-0-393-91253-1

It is possible that the bookstores will shrink-wrap these volumes under a single, new ISBN.

### **ASSIGNMENTS**

Three 3-5-page papers; midterm and final exams; ten brief response papers; assorted in-class writings for credit.

## **ENGL303—The Great Nation of Futurity: American Literature, Colonization to 1900**

MWF 10:00-10:50

Parkinson 0107

Dr. Joe Shapiro

### Course Description/Objectives

ENGL303 aims to familiarize students with the wide variety of writers and genres of writing that constitute early and 19<sup>th</sup>-century American literature. Writers likely to be studied in ENGL303 include Mary Rowlandson, Benjamin Franklin, Phillis Wheatley, Hannah Webster Foster, Washington Irving, Edgar Allan Poe, Henry David Thoreau, Nathaniel Hawthorne, Fanny Fern, Frederick Douglass, Harriet Jacobs, William Wells Brown, Herman Melville, Walt Whitman, Emily Dickinson, Charles Chesnutt, Stephen Crane, and Charlotte Perkins Gilman. Surveying American literature from its beginnings to the end of the nineteenth century, this course teaches an approach to literary analysis that privileges both form (or the close reading of individual texts) and history (or the situating of texts in their specific, dense historical contexts).

In 1839, John L. O'Sullivan argued that the United States represents an escape from the European past: "our national birth was the beginning of a new history, the formation of an untried political system, which separates us from the past and connects us with the future only; and so far as regards the entire development of the natural rights of man, in moral, political, and national life, we may confidently assume that our country is destined to be *the great nation of futurity*." For O'Sullivan, the U.S. marks the beginning of a new stage in world history because American democracy augurs an "equality" that is "perfect" and "universal." ENGL303 charts how writers produced the image of North America as a space and polity defined by equality as well as unheralded opportunities for individual self-determination and development. At the same time, we will examine how writers responded to and participated in historical developments—Indian dispossession, racial slavery and its legacies, the "cult of true womanhood," and the economic inequalities accompanying the "market revolution" and industrialization—which would seem to controvert the idea that the U.S. has achieved—or is destined to achieve—an "equality" that is "perfect" and "universal." This course ultimately endeavors to equip students with an understanding of how the very ideas of "America" and "American" were disputed in and articulated by imaginative writing from the 17<sup>th</sup> century to the beginnings of modern America.

### Course Requirements

Students will take two exams and write a series of short papers for ENGL303; these assignments will require students to develop their own well-reasoned, well-supported arguments about the work that imaginative writing does in early and nineteenth-century America.

### Required Texts (subject to change)

- Baym, Nina et al., Eds. *The Norton Anthology of American Literature. Eighth Edition. Vols. A and B.* W.W. Norton & Company, 2011.  
ISBN-13: 978-0393913095
- Brown, William Wells. *Clotel; Or, The President's Daughter.* Penguin Classics, 2003.  
ISBN-13: 978-0142437728
- Chesnutt, Charles. *The Conjure Tales and Stories of the Color Line.* Penguin Classics, 2009.  
ISBN-13: 978-0141185026
- Crane, Stephen. *Maggie, A Girl of the Streets and Selected Stories.* Signet Classics, 2006.  
ISBN-10: 0451529987
- Gilman, Charlotte Perkins. *The Yellow Wallpaper and Other Stories.* Dover Thrift, 1997.  
ISBN-13: 978-0486298573

## **English 305-001: Modern British & American Literary History from 1900 to the Present**

**Instructor: Dr. Bogumil**

**T 12:35 - 1:50**

**Course Description:** This course entails an examination of literature of British, Irish and American modernist and postmodernist writers-- writers, dramatists and poets from the turn of 20<sup>th</sup> century to the present-- who attempt to explore such problematic issues as culture, class, race, history, and memory in their works.

**Course Requirements:** 8 Analyses (3 pages plus/ 10 pts. ea./ total 80 pts); 2 tests (quotation identification and explication/ 5 quotations worth 20 pts. each./ 100 pts. per test/ total 200 pts.); (Total 280 pts.) These texts are available at the following bookstores: the University Bookstore, and amazon.com or amazon.uk.com

### **Required Texts:**

James Joyce *Dubliners* (Dover 978-0486268705)

*World War One British Poets* (Candace Ward Editor) Dover 978-0486295680

Virginia Woolf, *Mrs. Dalloway* (Harvest/Harcourt 978-0-15-662870-9)

William Faulkner, *Sanctuary* (Vintage 978-0679748144)

Graham Swift, *The Light of Day* (Vintage 1-4000-3221-0)

Conor McPherson, *The Night Alive* (Dramatist Play Service 978-0822230861)

Magnus Mills *Screwtop Thompson and Other Tales* (Bloomsbury UK 978-1408809976)

August Wilson *Two Trains Running* (Samuel French 978-0573704765)

Stephen Adly Guirgis, *Between Riverside and Crazy* (Theatre Communications Group 978-1559365154)

Selection of modern and contemporary poetry (Handouts)

**Engl. 307i Film a Literary Art**

**TOPIC: The Dystopian World in Film**

The dystopian world customarily manifests itself as a futuristic, imagined universe in which oppressive societal control and the illusion of a perfect society are maintained through corporate, bureaucratic, technological, moral, or totalitarian control. Simultaneously, it suggests that dystopia is not a deferred future, but a reflection of the present in which we live: global warming, economic inequality, gender inequality, racism, xenophobia, poverty, hunger and, of course, as we have seen in the recent past and present, nuclear devastation and genocide. Thus, the value of the dystopian genre, notwithstanding commonplace entertainment, resides in its ability to awaken a recognition of the state of things, and thereby open up a space for cultural, social, and political critique in the present. This course will therefore explore the worlds of dystopia as presented in film, with a view to generating awareness and critical engagement with our world here and now. A sampling of the films we will consider include the following: *Metropolis*, *Fahrenheit 451*, *A Clockwork Orange*, *Planet of the Apes*, *Blade Runner*, *Children of Men*, *Hunger Games*, *Snowpiercer*, *Mad Max*, et al.

**ENGL 351 FORMS OF FICTION TR 12:35-1:50 pm**

A **lecture and discussion class** that makes use of the enduring genre of apocalyptic/millennial/eschatological literature, including myths, legends, novels poems, film, television series, graphic novels, music, games, and other forms of narrative experience, to introduce students to the writer's process and perspective. Students will write response papers for presented materials as assigned by the instructor, take frequent content and comprehension quizzes, make in-class presentations, participate in group discussion, and make peer critiques of one another's work. Texts include *I Am Legend* by Richard Matheson, *The Lathe of Heaven* by Ursula Le Guin, and *Y the Last Man* by Brian K. Vaughn and Pia Guerra.

UHON 351

**THE AMERICAN NIGHTMARE: ANTHONY MANN'S CINEMA**

Office –FNR 2272

Williams

Phone: 453-6814

Lawson: 121

Time – 7.0 – 10. 0. pm

Office Hours: M,W. 5.15-6.15; F. 2.0-3.0

Also available for scheduled appointments

Email: [tonyw@siu.edu](mailto:tonyw@siu.edu)

No conferences by email

This class intends to analyze certain aspects of cinema within its appropriate cultural, historical, and industrial circumstances. It intends to provide a unique educational experience for Honors students at SIUC by analyzing the interplay between the role of authorship within specific historical eras in terms of analyzing the unique features of particular genres an individual chooses to work within against the cultural background which influences a particular cinematic text. The work of Anthony Mann (1906-1967) forms an ideal example of this approach. As a product of the New Deal Theatre of the 1930s and heavily influenced by Classical Greek Drama and Shakespeare, he moved to Hollywood began directing some low-budget films before moving on to the stylistic movement known as *film noir* directing several key examples such as *T-Men* (1947) and *Raw Deal* before moving on to the Western and collaborating with James Stewart on several works that not only indirectly examined the crisis of masculinity in the Cold war era but also applied Shakespearean themes to the Western genre itself as in *The Man from Laramie* (1955), a reworking of *King Lear* that Mann returned to in a film originally intended for John Wayne – *Man of the West* (1958) starring Gary Cooper. Generally neglected on initial release the film is now revered as an important cultural text demolishing both the myth of Frontier masculinity and the Western genre itself as critics such as Christopher Sharrett and Robin Wood have shown. The class will conclude by examining Mann's contribution to the Epic revealing that the concerns of his earlier work are still present especially in *The Fall of The Roman Empire* (1964) where a weak, well-meaning hero allows a dangerously disturbed character to become Emperor and lives to see the gradual economic decline of his country, the persecution of immigrants, and the return of the blacklist. In one of his final interviews, Mann revealed that the film was really about America so its screening in an election year may prove more than coincidental for discerning students.

Thus as a University Honors class, this example is designed to engage students in the art of close reading, the covert presence of historical parallels and an appreciation of what the American cinema was capable of in its heyday, even when dealing with adverse political factors. It designs to combine issues of aesthetics, authorship, history, generic background as well as revealing issues of masculine crisis associated with the Cold War era as James Stewart's diverse displays of male hysteria in his Mann Westerns reveal.

**Required Texts:**

Jeanine Basinger, **Anthony Mann**. New and Expanded Edition. Wesleyan University Press, 2007.

**Recommended Texts.**

For those taking a cinema class for the first time (as is the case of the majority of students in my core Curriculum 300 level classes), students are strongly advised either to purchase Timothy Corrigan's **A**

**Short Guide to Writing About Film** (any edition will do) or access copies in the reserve section of the Morris Library. Some handouts will be distributed in class or links provided to internet material on Mann's works such as my short review of *The Man from Laramie* on [www.sensesofcinema.com](http://www.sensesofcinema.com). Or Christopher Sharrett's magisterial analysis of *Man of the West*. Many early essays on Mann appeared in *Bright Lights* when it was a print journal and these will be disseminated. A list of additional readings will be attached to the final version of the syllabus.

Max Alvarez, ***The Crime Films of Anthony Mann***. University Press of Mississippi. 2013 (This is very good on archive material but tends to neglected the significance of Mann's other generic explorations. It will be placed on reserve in the library.

Assignments. **FOUR PAPERS** due in **on Sept.IV, Oct.IV, Nov. IV, and December 15**. Minimum page length is 6 full pages for the first paper, 10 for the others. The first three papers will be worth 20% of the grade while the final paper is worth 30%. 10% will be awarded for quality class discussion as well as regular attendance. No unexcused absences allowed. Any student leaving the class after film screenings and not remaining for discussion will be marked absent and reported to their Deans. Any paper delivered a day late will be downgraded. No paper accepted two days after the deadline. The above does not apply in genuine cases such as ill-health, family emergencies, computer malfunction. If these happen please inform me as soon as possible. You are expected to attend every class, analyze the films screened, and take notes for your assignments. Films will be screened on DVD and/or VHS. Assignments must be grammatically and stylistically correct or they will be downgraded. You will be allowed to rewrite your first paper only if your grade is C- or below. Please ensure you sign the attendance sheet during every class. NO LAP TOP COMPUTERS, CELL PHONES, SMART PHONES. I-PADS PERMITTED IN CLASS.

The idea of this class is the writing of informed and intelligently argued material. Essays will be designed to reveal student understanding of key concepts in each film as well as their cultural and historical relevance. For example, the Tobin gang in *Man of the West* are linked to the Bush clan in J. Fennimore Cooper's *The Prairie* as well as those fearful dissolute frontier settlers feared by Crevecoeur in *Letters from an American Farmer*. Links between the American cultural tradition and its Hollywood offshoot are important as Richard Slotkin demonstrates in the final volume of his trilogy *Gunfighter Nation* (1992). I am looking for creative and original interpretations whenever possible.

Note-taking is essential for this process. I stress my availability and willingness to comment on and review any early drafts of assignments before the due date to help you in this class.

# English 365: Shakespearean Sexualities

Tuesday/Thursday 2:00-3:15

This class examines the various sexualities encountered in Shakespeare's work, from the Queer to the cloistered and everything in between (including Queer cloisters). In his poems, Shakespeare has been credited with inventing a "poetics of heterosexuality," and scholars have consistently found his plays to dramatize same-sex attraction and the fluidity of gender categories. While the class will pay close attention to these examples of desire, we will also consider the place and meaning of more troubling elements within its sexual economy: rape, misogyny, sexual and domestic violence. In what ways might the seeming modernity of Shakespearean sexualities be complicated by giving place to these elements within it?

## Required Texts

William Shakespeare. *Sonnets and Poems*. Simon & Schuster, 2006 [Folger Shakespeare Library edition]. 978-0743273282

--*The Two Gentlemen of Verona*. Simon & Schuster, 2006 [Folger Shakespeare Library edition]. 978-0671722951

--*The Merry Wives of Windsor*. Simon & Schuster, 2004 [Folger Shakespeare Library edition]. 978-0671722784

--*The Winter's Tale*. Simon & Schuster, 2005 [Folger Shakespeare Library edition]. 978-0743484893

--*The Tempest*. Simon & Schuster, 2004 [Folger Shakespeare Library edition]. 978-0743482837

--*The Two Noble Kinsmen*. Simon & Schuster, 2010 [Folger Shakespeare Library edition]. 978-0671722968

## Course Requirements

Quizzes

Three papers

Class Participation

Discussion Posts

**ENGL 381A BEGINNING FICTION** TR 2:00-3:315 pm

A **workshop** designed to equip students with the critical tools necessary for the creation and revision of original prose fiction. Students will study (from a writer's perspective) the work of established authors, review their own preferences in literature, partake of craft lectures, and participate in writing exercises, discussions, critiques, and presentations. Primarily, they will create new fiction and present it for class review, with the goal of becoming better readers, writers, and critics of fiction.

## English 382A: Beginning Poetry Workshop

This class is an entry-level creative writing workshop for poets. Students will be expected to read and write new poems, participate in class discussions on student poetry, and to turn in a portfolio of 10 original poems at the semester's end. Students will be expected to participate in a public reading of poems written for this class over the course of the semester. There will also be an exam on poetic terminology. This class is open to all majors. Prerequisite: English 101 or English 119 or permission of the instructor.

Text: *Ordinary Genius*, Kim Addonizio

## **English 382B.1 Creative Writing: Intermediate Poetry    Professor Jordan**

English 382B is an intermediate level poetry writing class with the prerequisite of English 382A. This class is designed for students with some poetry writing experience who wish to generate new poems while furthering their knowledge of craft and poetic technique. The class will focus equally on studying the technique of several contemporary poets and adapting those techniques to your writing, writing and workshop of original poems, and learning and using poetic craft. Students will be expected to read many contemporary poems, write poems for workshop and participate fully in class discussions including putting written comments on their fellow poet's poems submitted to workshop and to submit a final revised portfolio of approximately 5 poems. There will be a lot of emphasis on the basic craft of writing a beautiful sentence as well as attention to the careful choice of words.

English 381B - INTERMEDIATE FICTION - FALL 2016

Instructor: Beth Lordan

Faner 2284 - 3-6849

lordan@siu.edu

Text: The Story and Its Writer (compact 8th edition), ed. Charters

Readings: This is the plan. It may change, but probably only in the direction of more reading.

We'll read and study about 10 stories from the text. The major task of the semester is to learn to read as a writer, to perceive and understand the decisions other authors have made, to learn from them, and to read your own work in the same way.

Writings: This is the plan. It may change, but probably only in the direction of more exercises and more revisions.

For each story we read, you will write an analysis of the beginning, or the ending, or the middle of the story – we'll start with beginnings, move to endings, and end with middles. These analyses will be due on the day the story is up for discussion, they will be typed, and they will count.

Two literary short stories, each at least 12 pages. These will be presented to the workshop. Then one of them will be revised as the final exam.

Talkings: This class requires active verbal participation by all students, in storytelling, in response to readings from the text, in discussion of intention and technique of fiction, and in workshopping of other students' exercises and stories.

Listenings: Each member of this class must attend at least two department-sponsored fiction readings by visiting writers. Attendance will be noted. This is a real requirement. Failure to meet it will result in a grade of Incomplete, which will be replaced by a letter grade at the moment in the following semester when a total of two readings have been attended.

**PREREQUISITES:** Engl 102 or Engl 120 HH or equivalent.

**393 – 001**

**INSTRUCTOR:** Dougherty

**COURSE DESCRIPTION**

You may have first encountered the Harry Potter books as a child reader, and continue to enjoy them as an adult. In this course, we will read the Harry Potter books as literary critics, and join the burgeoning scholarly conversation about the books. We will discuss such issues as gender, race, class, technology, warfare, law, nationality, ethics, family, religion, myth, and heroism in the texts, and examine the intense fan culture that has grown up around them. We will also explore the relationship of the books to children’s literature generally, the success or failure of the film adaptations, and the attempt to censor the books on religious grounds.

**COURSE REQUIREMENTS**

Students are required to write eight short response papers, research and write an 8-10 page seminar paper and give an oral presentation related to their research. There will also be a number of in-class writing exercises.

**REQUIRED TEXTS**

- JK Rowling, *Harry Potter* (complete series). Arthur A. Levine Books, slp ed., 2009. ISBN: 978-0545162074.

**ENGL 401 – Modern English Grammars [TR/11-12:15]****Required Texts**

Lakoff & Johnson. *Metaphors We Live By*, 2<sup>nd</sup> ed. (U of Chicago P, 2003).

**ISBN-10: 0226468011 ISBN-13: 978-0226468013**

Parker & Riley. *Grammar for Grammarians*. (Parlay Press, 2005).

**ISBN-10: 0976718014 ISBN-13: 978-0976718017**

Vygotsky. *Thought and Language*. Rev. ed. (MIT P, 1986). [**not required for undergraduates**]

**ISBN-10: 0262720108 ISBN-13: 978-0262720106**

Weaver. *Grammar to Enrich & Enhance Writing*. Heinemann, 2008

**ISBN-10: 0325007586 ISBN-13: 978-0325007588**

**Group Books (Only one book required of each student)**

Each student (or pair of students) will select from an approved list of books on grammar and/or style; then, he, she, or they will review the book from multiple points of view (for example, teacher, student, writer, editor).

**Overview**

Language includes and excludes; it privileges and debases; it permits and prevents. The childhood jingle, “Sticks and stones may break my bones, but names can never hurt me” is a lie. Words can kill and words can justify (that) killing. Language does not have power; it is power. The only way for you to survive is to understand how language works, for you to own that power. The only way for the world to survive is for us to learn to use that power judiciously.

ENGL 401 (Modern English Grammars) is more than an historical study of previously identified, purposefully discrete grammars. In this course, we will begin to uncover how language shapes our perceptions of ourselves and the cultures that define us. In the most general sense, a grammar is a set of relational principles that direct the living process of the mind making connections. With that in mind, this course explores modern attempts to articulate grammars that can account for the dynamics of texts and the production of meaning. Course participants, therefore, survey the discipline of linguistics as it relates to literacy and English studies. Among the topics we'll cover are these: prescriptive vs. descriptive grammar, linguistics and grammar, the “ebonics” controversy, the “English only” debates, and grammar and gender. We'll also consider options for teaching grammar and ways in which the study of grammar can enhance the reading of any text. The knowledge gained from this survey provides students in English with an extensive linguistic background for graduate study in composition, literacy, literature, and rhetoric.

Requirements: daily/journal exercises and assignments; major paper assignment (longer for graduate students); group project (oral and written); a midterm and a final examination. [For additional information, email the professor at [drljm1@frontier.com](mailto:drljm1@frontier.com) or [drljm1@siu.edu](mailto:drljm1@siu.edu)]

George Boulukos

## **English 414 English Non-Dramatic Literature: The Later Eighteenth Century**

T 6:00 pm - 8:30 pm Faner Hall 1222

### **Text List**

Johnson, *History of Rasselas*, Oxford.  
Boswell. *The London Journal*, Yale UP  
Earle, *Obi, Or Three Finger'd Jack*, Broadview  
Blake. *Marriage of Heaven and Hell*. Dover.  
Voltaire. *Candide*. Dover.  
Goldsmith. *Vicar of Wakefield* Dover  
Goldsmith. *She Stoops to Conquer*. Dover.  
Sheridan. *The Rivals*. Dover.  
Equiano. *Life of Olaudah Equiano*. Dover  
Walpole. *The Castle of Otranto*. Dover.

There will also be a number of PDF readings in D2L.

The late eighteenth century was one of the most fertile times in British literature and culture. Arguably, the period saw the birth of the modern world. In literature, the novel was codified as a canonical form; biography, autobiography; secular genres such as the periodical essay all emerged into prominence; poetry abruptly changed its focus, abandoning the public and satirical concerns of the Augustans (Pope, Swift, Gay) for the now more familiar material of intense introspection, especially about feeling (Gray, Smart, Cowper, Charlotte Smith), and thereby opened the door for Romanticism. The publication of the first major Dictionary, assembled by the central figure of the Age, Dr. Samuel Johnson, began the process of disciplining the English language and endowing it with consistency and propriety. Alongside these developments, the violent upheavals of the American, French, and Haitian revolutions reshaped the course of history. Despite losing some of its more important colonies, Britain began to understand itself as an Empire and moved to consolidate control over India, while Parliamentary hearings detailed the abuses of the East India Company. The abolitionist movement, and the first self-conscious feminist movement, showed the power of a newly defined and broadened institution of the public sphere. In Edinburgh, Adam Smith defined both the regulation of the self through sentimentalism, and the maximizing of profit through the free market system. This course will scrutinize the links between all of these literary and cultural developments.

Acknowledging that we are dealing with what is sometimes called “the age of revolution” but also “The age of sensibility” we will work throughout the course to untangle two paradoxes that still haunt modern culture: how did an age that adopted the slogan of “liberty” embrace imperialism? And why did the age that gave birth to sentimental sympathy also define the individual as isolated in a hostile social world?

Readings will include several fictional works exploring themes from the good life to the fate of sensitive beings in commercial society to the legitimacy of slave rebellion. We will also sample some of the earthier and more unruly texts of early life-writing: Boswell's *London Journal*, Olaudah Equiano's slave narrative, and Thomas Hammond's coming-of-age story. We will also sample the poetry of sensibility, sentimental and gothic fiction, periodical essays, philosophical and polemical works (Wollstonecraft, Burke, Paine, Godwin), plays by Goldsmith, Sheridan, and Elizabeth Inchbald, and the beginnings of romantic poetry (Blake).

Requirements: Undergrad: Reading Quizzes, Final Exam, 2 5pp papers  
Grad: Reading Quizzes, Final Exam, 15p paper, annotated bibliography, brief report on criticism

## **COURSE DESCRIPTION**

British Romanticism is a particularly vivid and rewarding field of study, a function of the narrow chronological confines of the period, the close personal relationships of many of its leading writers, and the extraordinary quality of the literature. This course will offer a detailed account of that literature and the surrounding cultural context, with a focus on the major English Romantic poets: William Wordsworth, Samuel Taylor Coleridge, John Keats, Lord Byron, Percy Shelley, and the laboring-class poet John Clare. The course will be organized around two main circles or “families” of writers – the Wordsworth & Coleridge circle, which extends to Dorothy Wordsworth, William Hazlitt, and Thomas De Quincey, and the Shelley & Byron circle. Our work with this range of figures will allow us both to examine recurrent themes of the Romantic period (Revolution, Nature, Prophecy, the Imagination, Individual Consciousness and Subjectivity) and to observe the dynamics of rivalry, friendship, and aspiration that were so integral to the era’s evolving literary history. We will also discuss the ways in which Romanticism’s aesthetic tenets – especially those involving the autonomy of the individual poetic voice – have come to dominate contemporary understandings of literary value.

## **COURSE REQUIREMENTS**

Undergraduates – 2 Papers (4---6 pp.); Midterm in-class Writing; Final Exam  
Graduate Students – 2 Papers (8---10 pp.); Midterm in-class Writing; Final Exam

## **REQUIRED TEXTS (used print copies acceptable)**

David Perkins, *English Romantic Writers*. 1994

Used copies of this text can be found online.

ISBN: 0155-01688-1

ISBN 13: 978-0155-01688-0

Jon Krakauer. *Into the Wild*. 1997.

ISBN-10: 0307387178

ISBN-13: 978-0307387172

## **ENGL436—Major American Writers: Nineteenth-Century American Women Novelists**

MWF 2:00-2:50

Faner Hall 2373

Dr. Joe Shapiro

### Course Description/Objectives

“Between the novel and America,” Leslie Fielder once wrote, “there are peculiar and intimate connections.” The novel, it has been argued, was one of the primary means by which nineteenth-century Americans produced a sense of national identity. This course investigates how women novelists in particular used the novel to participate in larger conversations about race, gender, and class in the nineteenth-century U.S. How, we will ask, did novels by women work to define who counts—who should count—as an “American”? How did novels by women imagine what “America” is and should be? And is nineteenth-century women’s fiction a single, unified tradition—or, might it be fundamentally multiform? We will read a wide range of novels by women from the late eighteenth century to the late nineteenth century, and our approach will blend social and cultural history with formal literary analysis. Some of the novels on the syllabus—Harriet Beecher Stowe’s *Uncle Tom’s Cabin*, Louisa May Alcott’s *Little Women*, and Kate Chopin’s *The Awakening*—may already be familiar to you. But we will also read novels that have only recently been recovered by literary historians. We will examine, for instance, a late eighteenth-century Robinsonade (Unca Eliza Winkfield’s *The Female American*) whose female protagonist is half-English, half-Native American; the first novel written by an African-American woman (Harriet Wilson’s *Our Nig*); and, the first Chicana novel (María Amparo Ruiz de Burton’s *Who Would Have Thought It?*).

### Course Requirements

Frequent short response papers; a number of critical essays—including a final, research-based paper; 2 in-class close reading presentations.

### Required Texts (subject to change)

- Unca Eliza Winkfield, *The Female American* (Broadview, 2000)  
ISBN: 978-1551112480
- Rebecca Rush, *Kelroy* (Broadview, 2016)  
ISBN: 978-1554812004
- Catharine Maria Sedgwick, *Hope Leslie* (Penguin, 1998)  
ISBN: 978-0140436761
- Harriet Beecher Stowe, *Uncle Tom’s Cabin* (Penguin, 1981)  
ISBN 978-0140390032
- Fanny Fern, *Ruth Hall* (Penguin, 1997)  
ISBN: 978-0140436402
- Harriet Wilson, *Our Nig* (Penguin, 2009)  
ISBN: 978-0143105763
- Louisa May Alcott, *Little Women* (Norton, 2003)  
ISBN: 978-0393976144
- María Amparo Ruiz de Burton, *Who Would Have Thought It?* (Penguin, 2009)  
ISBN: 978-0143105879
- Frances E.W. Harper, *Lola Leroy* (Dover, 2010)  
ISBN: 978-0486479019
- Kate Chopin, *The Awakening* (Penguin, 2003)  
ISBN: 978-0142437322

## Course Description for Engl. 455: Continental Fiction

This course serves as an introduction to novels that document social, cultural, and historical conflicts across a variety of literary schools (Existentialism, Impressionism, Modernism, Post-Modernism, etc.), and examines how an author, responding to specific historical, political, psychological, and ontological situations, invites the reader to reconsider his/her understanding of the world and the human subject. Readings include works by Kafka, Camus, Sartre, Kundera, Malraux, and Eco.

Fall 2016

**ENG 459A: AMERICAN FICTION, 1900-1960**

**Dr. Robert E. Fox**

This course will consist of a detailed examination of a number of important works of fiction from the beginning of the 20<sup>th</sup> century through the so-called Silent Fifties, along with consideration of their historical contexts.

**Requirements:** Conscientious participation; two moderate length essays; midterm examination; final examination.

**Required texts:** William Faulkner, *As I Lay Dying* (1930); Zora Neale Hurston, *Their Eyes Were Watching God* (1937); Henry Miller, *Tropic of Capricorn* (1939); Ernest Hemingway, *For Whom the Bell Tolls* (1940); Ray Bradbury, *The Martian Chronicles* (1950); James Baldwin, *Go Tell It On the Mountain* (1953); Jack Kerouac, *On the Road* (1957).

**English 485a\***  
**Teaching Writing and Language in the Secondary School**  
**Course Outline, Fall 2016**

**Instructor:** Dr. Christina L Voss  
**Office:** Faner 3202b  
**Office Hours:** T/W/R 10 a.m.-12 p.m.  
or by appointment

**Time:** Fridays, 2-4:30 p.m.  
**Location:** FANER 3202b  
**Phone:** 453-6865  
**Email (private):** [christina.lyons@siu.edu](mailto:christina.lyons@siu.edu)  
class: [christina.lyons@grammar300.com](mailto:christina.lyons@grammar300.com)

**\*Important! If you have not yet been admitted into the TEP program, you need to drop this class and wait to enroll until you have been accepted into the program.**

**Only MAT students are allowed to take this class if they are not in the TEP! You need to tell me at the start of the course if you are an MAT student, so I can exclude you from my data collection for CAEP (= accreditation of our TEP program)!!!**

**Required Texts: Your daily schedule is on D2L and in your class email @grammar300.com!**

Gallagher, Kelly. *Teaching Adolescent Writers*. Portland, Maine: Stenhouse Publishers, 2006.

[http://www.amazon.com/Teaching-Adolescent-Writers-Kelly-Gallagher/dp/1571104224/ref=sr\\_1\\_1?s=books&ie=UTF8&qid=1282160232&sr=1-1](http://www.amazon.com/Teaching-Adolescent-Writers-Kelly-Gallagher/dp/1571104224/ref=sr_1_1?s=books&ie=UTF8&qid=1282160232&sr=1-1)

Selected readings distributed as hard copies or made available online through LiveText.

**Exam dates:**

Midterm: on Day 8 of 16 (due date for take-home; will be posted the Thursday before)  
Unit Exam: last day of class (due date for take-home; will be posted the Thursday before)

*We are NOT following the official final exams date, since I will be sitting in Capstone exams during finals week and interviewing the graduating English education majors, and don't know in advance on which days. Therefore, we will NOT have a "final exam," but a so-called UNIT EXAM on the last day of class. It will be a take-home exam, which you have to fill in online through [www.surveymonkey.com](http://www.surveymonkey.com).*

***There will be NO classes and NO office hours in finals week! I won't be reachable, due to giving the Capstone exams!***

### **Course Description:**

This course will give pre-service teachers the tools to become critically reflective about various approaches to teaching composition. Additionally, it will equip secondary education majors with specific strategies for successfully teaching writing and language in their future classrooms. Course content will also examine how technology is changing the ways we write and teach writing. Students will work toward developing a philosophy of integrated secondary Language Arts instruction that is consistent with various national, state, and district standards and guidelines. Students will use evidence-based and research-based assessment strategies, as well as create custom-made assessment scales in order to assess self-recruited children from the community in writing. After having conducted writing skills and writing self-perception assessments, students will devise certain writing tasks matched to the established needs of their clients, in order to improve their writing. Tutoring logs will be kept as progress reports about this activity. It is important that the students tutor THE SAME child from the community for all three sessions, so a progress report can be established!

### **Background Check Requirement:**

You will be working with minors when you assess and tutor elementary/middle school/high school students of the community in WRITING; therefore, it is required that you are background checked. The same applies for ENGL485b, where you have to assess/tutor children in READING. You might already have had a background check performed if you are observing in the school system right now. You only need to do it ONCE, of course. Please inform me whether you have already done it; if not, let's get it done immediately.

### **Course Objectives:**

The 485A student will:

- Become knowledgeable about language; oral, visual, and written literacy; print and non-print media; technology; and research theory and findings and then demonstrate that knowledge in class discussions, written assignments, and practice teaching activities
- Gain an understanding of the state standards for language arts, particularly those that apply to writing and language
- Develop a variety of teaching methods appropriate to the age, interests, and ability level of students
- Create learning experiences that render the subject matter meaningful for students through use of appropriate materials or resources
- Develop a sensitivity toward diversity in language and culture as it relates to student performance
- Develop short- and long-term plans that are thematically coherent, practical, and consistent with stated goals/objectives

- Develop a variety of approaches to evaluate and assess student work in meaningful ways while contributing to student learning
- Become familiar with theories of writing and pedagogical approaches to teaching writing
- Understand, model, and teach strategies within the writing process that enable students to progress through the process (prewriting, drafting, revising, editing) to create documents for various and specific rhetorical situations (ISBE)
- Develop strategies for teaching with technology and for familiarizing students with its use in research and writing
- Develop a familiarity with pertinent research in the field of English education
- Develop familiarity with pertinent resources for professional development
- Become a reflective practitioner who continually evaluates the effects of his/her choices and actions on others and who actively seeks out opportunities to grow professionally
- Integrate the new Common Core State Standards for English Language Arts successfully in his/her Unit Plan, lesson plans, and Writing Clinic tutoring:  
[http://www.isbe.net/common\\_core/pls/level1/pdf/ela-standards.pdf](http://www.isbe.net/common_core/pls/level1/pdf/ela-standards.pdf)
- Fulfill the following Assessment standards:

- STANDARD: Assessment – The competent teacher understands and uses appropriate formative and summative assessments for determining student needs, monitoring student progress, measuring student growth, and evaluating student outcomes. The teacher makes decisions driven by data about curricular and instructional effectiveness and adjusts practices to meet the needs of each student.
- IL-PTS-2012.7 K: TCT understands the purposes, characteristics, and limitations of different types of assessments, including standardized assessments, universal screening, curriculum-based assessment, and progress monitoring tools;
  - IL-PTS-2012.7.A K: TCT understands that assessment is a means of evaluating how students learn and what they know and are able to do in order to meet the Illinois Learning Standards;
  - IL-PTS-2012.7.B K: TCT understands measurement theory and assessment-related issues, such as validity, reliability, bias, and appropriate and accurate scoring;
  - IL-PTS-2012.7.C K: TCT understands current terminology and procedures necessary for the appropriate analysis and interpretation of assessment data;
  - IL-PTS-2012.7.D K: TCT understands how to select, construct, and use assessment strategies and instruments for diagnosis and evaluation of learning and instruction;
  - IL-PTS-2012.7.E K: TCT knows research-based assessment strategies appropriate for each student;
  - IL-PTS-2012.7.F
- e appropriate penalty.

**ENGLISH 492B**

**CREATIVE WRITING SEMINAR:  
POETRY**

**Professor Jordan**

An advanced poetry workshop. Students will submit three poems to the workshop each month and offer critiques on the work of their peers. We will also read the poems of several contemporary poets with the goal of adapting other writers' strategies to our own ends.  
Prerequisites: 382A and 382B or consent of instructor.

**ENGL            500            PROSEMINAR (3 CR)**

**500-001                            INSTRUCTOR: Collins**

**Topic:** Charlotte Brontë: *Jane Eyre*

### **COURSE DESCRIPTION**

Rotated among literary areas, this course is required for all first-semester doctoral students in literature and recommended for MA students in literature, especially those considering going on for the PhD. The purpose of the proseminar is to provide advanced techniques for literary research along with mastery of the criticism and scholarship on a relatively narrow topic.

This term's central text is *Jane Eyre* (1847) by Charlotte Brontë (1816–55), her best-known work, and one of the most popular and influential novels in English literature. Near the beginning of the semester, you will be invited to choose from one of six areas of research on this novel: religion, sexuality, education and/or the governess, physical appearance (“embodied selves,” physiognomy, phrenology), self-identity (including the novel as a female *Bildungsroman*), and interpretations of Bertha Mason or St John Rivers (or, with permission, another character). In the first five weeks, we will read *Jane Eyre* alongside articles representing the critical approaches most fruitful with this particular text: cultural, Marxist, feminist, post-colonial, and psychoanalytic. We will also give some time to myth/symbol and stylistic criticism, structuralism, and deconstruction, as these still contribute, if residually, to *Jane Eyre* studies. In this part of the course, you will practice entries for annotated bibliographies based upon these articles as well as write short descriptions of the relationships between or among them.

In the sixth and seventh weeks, we will consider the intellectual implications of the presentation, text-authority, and annotations of *Jane Eyre* in the three editions required for the course (listed below). This material, added to the articles assigned in the first five weeks, will give you a firm grasp of different forms of critical and scholarly knowledge on the novel. The purpose, however, is not to lead you to label yourself as a certain sort of critic. Often the best criticism draws eclectically upon any number of approaches and “schools”; the point is to enlarge, ground, support, and satisfy your own interests, and to enable you to turn to other critics' work to help solve problems you encounter in reading a primary text.

In the second half of the course, you will complete a final professional essay on *Jane Eyre* preceded by a presentation of a conference-paper version of this essay. Assignments during weeks eight through fifteen will include a final essay proposal plus a full annotated bibliography; a draft of the essay's first pages plus an outline sketch of the remainder, presented to the class; a significant working draft of the essay (15–20 pages), with an enlarged annotated bibliography, for my comments; a workshop on your revised draft; and a twenty-minute presentation of a (written) conference version of the essay, with the final essay itself (20–25 pages) due during examination week.

### **COURSE REQUIREMENTS, CONDITIONS, AND GRADES**

Regular attendance, helpful contributions to seminar discussions, and on-time submission of all assigned work as detailed above are the basic requirements. Because this course runs on your own writing, it is essential that work be turned in on time, so late work will receive no points. (If you finished a conference paper the day after the conference, you wouldn't be able to present it.) If you must miss a class for an urgent reason, you must consult with me on an appropriate topic for a short essay to make up the work, including any secondary work or other texts assigned, to be completed within a week of return to class. The final grade for the proseminar rests upon the quality of your written work. Proportions: final essay 40 points; conference version 30 points; remaining written

assignments (brief summaries of criticism, preliminary annotated bibliographies, assessments of editions, proposals, working drafts, outline sketch) 30 points. Helpfulness of contributions to discussions will decide any borderline grades.

A week before the proseminar's first meeting, I will notify you of an assignment to be read in preparation for that first meeting. This material will be available online in Morris Library's Course Reserves & E-reserves.

### **REQUIRED TEXTS**

These three editions of Charlotte Brontë's *Jane Eyre*:

Ed. Margaret Smith and Sally Shuttleworth. Oxford World's Classics. Oxford and New York: Oxford UP, 2008. ISBN 9780199535590

Ed. Stevie Davies. Penguin Classics. London and New York: Penguin Books, 2006. ISBN 9780141441146

Ed. Richard J. Dunn. 3rd ed. Norton Critical Editions. New York: Norton, 2000. ISBN 9780393975420

To save money, you may purchase used copies of the Penguin and Norton editions. Please buy a new copy, however, of the Oxford edition; it will be the reference-text for our class discussions. In any case, you must have these specific three editions in print format. **Electronic substitutions are not allowed.** "We will make up for that," as Dr. Chandler wrote when she taught the proseminar, "with plenty of digitized background texts and online articles."

Acknowledgment and thanks to Professor Mary Ellen Lamb, who contributed invaluable to this course description.

# Shakespeare's Late Plays

English 510

Thursday 5-7:30

The spirit of these last plays is that of serenity which results from fortitude, and the recognition of human frailty.

--Edward Dowden, *Shakespeare: A Critical Study of His Mind and Art*, 1877

It is hard to resist the conclusion that [Shakespeare in his last plays] was getting bored with himself. Bored with people, bored with real life, bored with drama, bored, in fact, with anything except poetic dreams.

--Lytton Strachey, "Shakespeare's Final Period," 1904

In all of this, it seems clear that the understanding offered in the 1930s and later by the German philosopher Theodor W. Adorno of the late work of great artists as a form of *catastrophe*—that is, as discontinuity, as an ending that results from sudden change, from a distinct and marked caesura or division in the creative life—applies well to late Shakespeare.

--Gordon McMullan, in *The Cambridge Companion to Shakespeare's Last Plays*, 2009

How to make sense of Shakespeare's late plays? As these divergent opinions suggest, critics agree really only on one thing. Shakespeare's exploration of tragedy in the early 1600s is followed by a series of six plays (*Pericles*, *Cymbeline*, *The Winter's Tale*, *The Tempest*, *The Two Noble Kinsmen*, *Henry VIII*) that are strangely, perhaps even disturbingly, different from anything preceding them. In these plays—generically, thematically, stylistically, and even prosodically—Shakespeare grasps for new modes of poetic expression. Critics describe them as

“post-tragic” because the plays inhabit an intellectual and psychological world that succeeds (perhaps mitigates) the tragic intensity of *King Lear*, *Coriolanus*, and especially *Timon of Athens*. The convoluted plots, geographic sprawl, temporal abridgement and protraction, and reliance on supernatural elements make these plays generically heterogeneous. Are they romances, pastorals, tragicomedies, epyllia? To give but one measure of their stylistic irregularity, in Shakespeare’s early plays (until around 1595), one line in ten contains an extra syllable; his iambic pentameter is remarkably regular. In his late plays, one in three lines are extra-metrical. The result is a poetic style that is “audacious, irregular, ostentatious, playful, and difficult” (Russ McDonald). This class will attempt to reckon with the audacious difficulties of the late Shakespeare through various critical methodologies, including performance and repertory studies, historicism, and formalism.

## Course Requirements

Participation

Service as Discussion Leader

Seminar Paper

## Required Texts

William Shakespeare. *King Lear*. Simon & Schuster, 2005 [Folger Shakespeare Library edition]. 978-0743484954

-- *Timon of Athens*. Simon & Schuster, 2006 [Folger Shakespeare Library Rediton]. 978-0671479558

--*Pericles, Cymbeline, The Two Noble Kinsmen*. Signet Classics, 2006. 978-0451530356

--*The Winter’s Tale*. Simon & Schuster, 2005 [Folger Shakespeare Library edition]. 978-0743484893

--*The Tempest*. Simon & Schuster, 2004 [Folger Shakespeare Library edition]. 978-0743482837

--*Henry VIII*. Simon & Schuster, 2007 [Folger Shakespeare Library edition]. 978-0743273305

**Course: English 533****Title: The American Gothic, 1790s to the Present**

In this course we will examine the genre of the gothic as it has evolved over the past 200-plus years. Starting with its incarnation in the late eighteenth century, we'll trace its development through canonical nineteenth- and early-twentieth century writers such as Poe, Hawthorne, James, and Faulkner, and up to contemporary authors such as Toni Morrison (*Beloved*), Mark Z. Danielewski (*House of Leaves*), and—yes—Stephen King (*Carrie*). In doing so, we'll seek to understand how this genre acted first as a post-revolutionary discourse, and evolved into a complicated and sometimes contradictory response to various American crises, from slavery and the rise of capitalism to anxieties over gender and sexuality. Note that in addition to steeping ourselves in the genre's central literary texts, we will also cover a range of films that add to our sense of America's gothic tradition. Here we'll look at classics such as Hitchcock's *Vertigo* and Friedkin's *The Exorcist*, but we'll also take seriously more recent mass culture phenomena like *Silence of the Lambs*, *A Nightmare on Elm Street*, and (perhaps) *It Follows*. Expect a range of critical perspectives, but the emphasis will be on a Marxist-psychoanalytic approach.

**Requirements:** In-class presentations; two short papers (5 pages); one annotated bibliography; one end-of-term research paper (20-25 pages).

**Texts:**

Charles Brockden Brown, *Edgar Huntly*, Penguin Classics, 0140390626

Edgar Allan Poe, *The Fall of the House of Usher and Other Tales*, Penguin Classics, 0141439815

Nathaniel Hawthorne, *The House of the Seven Gables*, Oxford, 019953912X

Henry James, *The Turn of the Screw and the Aspern Papers*, Penguin Classics, 0141439904

William Faulkner, *Absalom, Absalom!* Vintage, 0679732187

Mark Z. Danielewski, *House of Leaves*, Pantheon, 0375703764

Stephen King, *Carrie*, Mass Market, 0307743667

Toni Morrison, *Beloved*, Vintage, 1400033411

**Films: [for purchase/download]**

Alfred Hitchcock, *Vertigo; The Birds; Psycho*

William Friedkin, *The Exorcist*

Stanley Kubrick, *The Shining*

Roman Polanski, *Rosemary's Baby*

David Fincher, *Fight Club*

Jonathan Demme, *The Silence of the Lambs*

Tim Burton, *Edward Scissorhands*

Bernard Rose, *Candyman*

Wes Craven, *A Nightmare on Elm Street*

David Robert Mitchell, *It Follows*

## Seminar: August Wilson

Fall 2016 ENGL. 539

Instructor: Dr. Bogumil

T 4:00 -6:30

**Objective:** In this seminar we will read and discuss the plays of African American playwright August Wilson whose probing portraits chronicling Black America and the African American experience over the course of the twentieth century distinguishes him as a much-revered American playwright. Accordingly, we will address the following: Wilson and the history of the Pittsburgh Hill District; Wilson's use of Christianity; the trajectory of critical reception to his plays; Wilson's place amongst other prominent Black playwrights; and, the staging of Wilson's plays and the Wilsonian actor. The chronology of play periods is as follows: *Gem of the Ocean* (1900s), *Joe Turner's Come and Gone* (1910s) *Ma Rainey's Black Bottom* (1920s), *The Piano Lesson* (1930s), *Seven Guitars* (1940s), *Fences* (1950s), *Two Trains Running* (1960s), *Jitney* (1970s), *King Hedley II* (1980s) and *Radio Golf* (1990s).

### Required Texts:

Wilson, *Gem of the Ocean*  
Wilson, *Joe Turner's Come and Gone*  
Wilson, *Ma Rainey's Black Bottom*  
Wilson, *The Piano Lesson*  
Wilson, *Seven Guitars*  
Wilson, *Fences*  
Wilson, *Two Trains Running*  
Wilson, *Jitney*  
Wilson, *King Hedley II*  
Wilson, *Radio Golf*

**Requirements:** Ten brief critical analyses (2 pages / 10 points each/ total 100 pts); one conference paper (12 to 15 pages/ 100 points); and, one thirty-minute presentation on a specific play or topic (100 points). Prompts will be provided.

ENGL 592.1 – Fall 2016

Instructor: Beth Lordan

Restricted to those enrolled in the MFA program.

Workshop this semester is realistic short stories only; if you're working on a novel, great -- but we're not going to workshop chapters, nor will we workshop novellas (i.e., stories over 50 pages). I expect a short story to run in the neighborhood of 15-20 pages (that is, short-shorts, like novels and novellas, are another genre). Likewise, if you want to write genre fiction, feel free to do so, but not for this class. Even if you have no intention of becoming a short-story writer, I promise you that what you learn about controlling language, scene, character development, and pacing from the discipline of the short story will help you write a better novel one day.

Workshop will have three discrete elements: *Riddley Walker* discussion, admired short story explication, and fiction workshop. Each of you will be required to discuss the issues presented in *Riddley Walker*; explicate the structure and prose of a short story you admire; write and workshop three new short stories; and revise one of those stories.

## English 592: Graduate Workshop (Poetry)

This workshop is intended for students currently enrolled in the MFA Program in Creative Writing. The class will concentrate on the workshopping of student-generated manuscripts, but will also include discussions on contemporary poetry and information about submitting poetry for publication. Students in the course will write new poems weekly, give detailed critiques on poems to fellow class members, and will also be expected to submit a group of poems for publication consideration.

### Texts:

Fanny Says, Nickole Brown

Catalogue of Unabashed Gratitude, Ross Gay

King Me, Roger Reeves

Pelvis with Distance, Jessica Jacobs

**English 593**  
**Teaching Extreme Literature: Reading in Crisis**  
**Fall 2016**  
**W 5 – 7:30 p.m., Pulliam 310**  
Edward Brunner  
Faner 2238  
[ebrunner@siu.edu](mailto:ebrunner@siu.edu); 453-6850  
Office Hours

“Extreme Literature” is meant to describe writings produced under stress or in response to a dangerous environment (whether the surroundings lie in ruins or are actively threatening or deeply disordered) and centering on characters (or the writer) confronting a situation that can verge on the unspeakable.

Since 9/11 it’s seemed natural to develop courses that use extreme literature to help us confront dilemmas that will always be a struggle to handle. These courses insist that literature is most powerful when it confronts the unspeakable and finds a way to articulate that which lies beyond our capabilities. Sometimes these courses lead us into earlier times where we seek out a history of evasion, taking away insights in literature that reveal an awareness of moral failure. In other cases, these courses turn to events that are most current – pandemics, natural disasters, anxieties of social collapse – and examine literature that seeks pathways that will lead toward clarification. In every case, all the material we examine has been taught at different levels at this school by the instructor over the last fifteen years, from introductory classes for freshmen (100-level) to specialized honors classes (300-level) to problems-based segments in surveys and seminars (400- and 500-level).

Here are the six actual courses whose operations we’ll consider:

- *Moral Panic: Witches, Savages, Pirates*. This examines three fatal moments in American history when young women, native Americans, and enslaved minorities spoke with their own distinctive voices and fostered a crisis: the Salem witchcraft trials of 1693, the Black Hawk war in Illinois in 1832, and the Amistad “slave revolt” of 1839. Looking back, each represents a “moral panic,” in which events were wildly exaggerated. Literature discussing this includes Arthur Miller’s drama, *The Crucible* (1954) as well as other writings on the witchcraft trials, the Black Hawk war and the Amistad rebellion
- *Ghost Stories*. This course treats the ghost story as a critical discourse with roots in folk lore. It examines popular short stories from England and America from the mid-nineteenth century onward, in which the ghost’s claim on the haunted involves a mix of repressed desires and the longing of the disenfranchised (mostly female) to speak and be heard. Literature here includes Henry James’s short novel *The Turn of the Screw* (1898) and Toni Morrison’s *Beloved* (1987).
- *Voyage to the Underworld* (aka *Go to Hell*). This course explores the need to make contact with ancestors at a time of intense disorder. It considers ancient efforts to deal with the dead, including the journey underground that occurs briefly in Homer and Virgil and that is examined in detail in Dante’s *Inferno* but which still remains appealing today. Literature here examines selected cantos from Dante’s cultural epic *The Inferno* (1, 2, 5, 10, 13, 15, 27, and 33) and contemporary films.

- *Graphic Medicine*. This course handles examples of the “illness narrative,” focusing on the prominence of cancer as a modern disease, but using the easy-going and familiar format of the graphic novel to approach material that might otherwise be difficult to discuss. Literature here includes Marisa Acocella Marchetto’s *Cancer Vixen* (2009) and comics developed by survivors of cancer collected by Purdue University’s teaching hospital.
- *Disaster!* This course, while designed to account for natural disasters and the difficulty in preparing for them, has centered most generally on Hurricane Katrina, whose aftermath left an American city in ruins. Literature here features Alfred Hitchcock’s *The Birds*, and Patricia Smith’s sequence *Blood Dazzler* (2008) and its dramatization as modern dance, as well as music videos depicting Ted Hearne’s *Katrina Ballads* (2010).
- *Post-Apocalyptic Tales*. This course peers into a controversial future in which catastrophe has decimated the rules of civilization, producing a devastated social setting in which ethical actions are continually challenged. Literature here draws on selected short stories by Paolo Bacigalupi, Steve Amsterdam, and Octavia Butler.

This course will be structured as a workshop, with class members devising practical approaches for teaching, developing conference papers that may be either pedagogical or analytical or both, and presenting overviews of theories and commentary. A final project will be to devise individual variants for two of the six courses we’ll be examining; for each of the two, you’ll construct a reading list, a set of exercises, and a description for each one that will offer a rationale for extreme literature as the centerpiece of a course.

Texts:

- Toni Morrison, *Beloved*
- Henry James, *The Turn of the Screw*
- Arthur Miller, *The Crucible*
- Marisa Acocella Marchetto, *Cancer Vixen*
- Patricia Smith, *Blood Dazzler*

**PREREQUISITES: MFA Standing****594 INSTRUCTOR: BLACKWOOD****COURSE DESCRIPTION**

In this course, we will examine novels that attempt to go beyond traditional literary boundaries of characterization, tone, language, and form. From Cesar Aira's unique approach to character and structure in *Ghosts* to the drifting lucidity of Roberto Bolano's sentences, otherworldly landscapes, and multiple plots in *2666*, these novels put themselves "at-risk": at times readers may be confused, offended, frustrated, or gob-smacked by the authors' approaches. Some writers conceal their risks inside traditional forms—as in Alice Munro's short novella/ long story "The Love of a Good Woman" or Penelope Fitzgerald's novel *The Beginning of Spring*—while challenging readers' expectations of character, plot, point of view, and tone. Yet, all of the writers we'll read provide some traditional fictive elements for the reader to cling to, a safety rope of sorts, in order to take her further into riskier, less familiar territory.

**COURSE REQUIREMENTS**

In our discussions and our written responses (weekly one-page précis), we'll attempt to answer the big questions: First, how do we define the traditional vs. non-traditional novel? What's gained by "at-risk" approaches? Are the advantages worth the risks? Could they have been written differently and to better effect? And finally, what can we take away from these works to enrich our own aesthetic? You will be responsible for writing and submitting three "at-risk" pieces of your own. By the end of the course, you will revise these into a 15 to 20-page section of an "at-risk" novel in which you'll incorporate several approaches drawn from works we've read. Finally, you'll be responsible for leading at least one substantial discussion on an aesthetic choice one of our writers has made.

**REQUIRED TEXTS**

Roberto Bolano's *2666*

Cesar Aira's *Ghosts*

Alice Munro's *The Love of a Good Woman*

Angela Carter's *Nights at the Circus*

Cormac McCarthy's *Blood Meridian*

Penelope Fitzgerald's *Beginning of Spring*

**Composition Theory [T/3:30-6:00 p.m.]****Texts (Required of All Students)**

- Crusius, Timothy W. *Discourse: A Critique & a Synthesis of Major Theories*. NY: MLA, 1989. **ISBN-10: 0873521900**
- Elbow, Peter. *Writing with Power*. 2<sup>nd</sup> ed. NY: Oxford UP, 1998. **ISBN-10: 0195120183**
- Emig, Janet. *The Web of Meaning: Essays on Writing, Teaching, Learning, and Thinking*. Portsmouth: Boynton/Cook, 1983. **ISBN-10: 0867090472**
- Kent, Thomas, ed. *Post-Process Theory: Beyond the Writing Process Paradigm*. Carbondale: Southern Illinois University P, 1999. **ISBN-10: 0809322447**
- Kinneavy, James L. *A Theory of Discourse: The Aims of Discourse*. 1971. NY: Norton, 1980. **ISBN-10: 039300919X**
- Moffett, James. *Teaching the Universe of Discourse*. 1968. Boston: Houghton, 1983. Boynton/Cook Pub, 1987. **ISBN-10: 0867091819**
- Villanueva, Victor, Jr., & Kristin L. Arola, eds. *Cross-Talk in Comp Theory*, 3<sup>rd</sup> ed. Urbana: NCTE, 2003. **ISBN-10: 0814109772**

**Texts (Required of Assigned Groups)**

- Beale, Walter H. *A Pragmatic Theory of Rhetoric*. Carbondale & Edwardsville: SIU Press, 1987. **ISBN-10: 0809313006**
- Clark, Gregory. *Dialogue, Dialectic, and Conversation: A Social Perspective on the Function of Writing*. Carbondale & Edwardsville: SIU Press, 1990. **ISBN-10: 0809315793**
- Couture, Barbara. *Toward a Phenomenological Rhetoric: Writing, Profession, and Altruism*. Carbondale: Southern Illinois University P, 1998. **ISBN-10: 0809320339**
- Dobrin, Sidney I., J. A. Rice, & Michael Vastola, eds. *Beyond Postprocess*. Utah State UP, 2011. **ISBN-10: 0874218314**
- Dobrin, Sidney I. *Post-Composition*. Southern Illinois UP, 2011. **ISBN-10: 0809330415**
- Olson, Gary A., & Sidney I. Dobrin, eds. *Composition Theory for the Postmodern Classroom*. NY: SUNY Press, 1994. **ISBN-10: 0791423050**

**Texts (Recommended)**

- Berthoff, Ann E. *The Making of Meaning; Metaphors, Models, and Maxims for Writing Teachers*. Montclair, NJ: Boynton/Cook, 1981. **ISBN-10: 0867090030**
- Britton, James. *Language and Learning: The Importance of Speech in Children's Development*. Portsmouth, NH: Boynton/Cook, 1993. **ISBN-10: 0867093358**
- D'Angelo, Frank J. *A Conceptual Theory of Rhetoric*. Cambridge: Winthrop, 1975.[not available for purchase] **ISBN-10: 0876261349**

**Description:** This course acquaints students with theories of composition in two ways: theories of discourse (i.e., attempts to systematically describe variables of human communication and how they interact) and theories of composing (attempts to systematically describe the ways people write). Students will read both primary and secondary texts of key figures in composition theory including Berthoff, Bizzell, Britton, Bruffee, Christensen, Coles, D'Angelo, Elbow, Emig, Flower, Heath, Kinneavy, Kroll, Lunsford, Moffett, Reither, Shaughnessy, and others. The approach to this course will be both historical and analytical. Assignments will include keeping a journal, two or three major projects, and a final examination. **Requirements:** Readings, series of major assignments (annotated bibliography, intro to theorist, bibliographic essay). Journal. Final examination. This course is required of Rhetoric & Composition majors and minors. [Email [drjim1@siu.edu](mailto:drjim1@siu.edu) or [drjim1@frontier.com](mailto:drjim1@frontier.com) for more information.]

English 598, Theory Seminar  
Fall 2016  
TR 3:35-4:50, Faner 2206

Dr. A. Chandler

## Ecocriticism

Ecocriticism is at once venerable (rooted in pastoral and nature writing), dynamically topical (ripped from the headlines), politically galvanizing, and theoretically eclectic. In the past 30 years it has re-vivified many areas of literary and cultural studies. Yet its very reach may bring some problems. From a theoretical standpoint, can it be called facile, rendering criticism a testimonial to system-complexity or to the severity of environmental crises? Or is it too difficult (to sustain, as it were), in the sense that to call oneself an ecocritic might require the number of lenses one finds at the optometrist's office? Then again – to the extent that any critical approach is prone to these problems, is ecocriticism inoculated against them via the centrality of its ethical impulse?

There is much interesting work engaging these questions currently. This course will encourage a blend of hope, fascination, and selective skepticism toward the theory and practice of ecocriticism. Whether you are actively interested in ecocriticism itself or not, the topic will by its nature introduce you to multiple models of critical thought.

I would like everyone to purchase the following texts in paper form, for ease of reference in discussion and writing. Used copies are available in most cases, keeping the cost of required texts below \$100.

Mary Shelley, *The Last Man*. Wordsworth Editions. ISBN 1840224037. \$4.99 new.

John Clare, *Northborough Sonnets*. Ed. Eric Robinson, David Powell and P.M.S. Dawson. Carcanet, 1995. ISBN 0904790851. \$18.95 new.

Timothy Morton, *Ecology without Nature: Rethinking Environmental Aesthetics*. Harvard, 2007. ISBN 0674034853. \$26.89 new.

Greg Garrard, *Ecocriticism* (The New Critical Idiom). Routledge, 2011 (2<sup>nd</sup> ed.). ISBN 0415667860. \$26.95 new.

Timothy Clark, *Ecocriticism on the Edge: The Anthropocene as a Threshold Concept*. Bloomsbury, 2015. ISBN 1472505735. \$29.95 new.

In addition to these required texts, I will ask each seminar member (by Week 3) to designate one relevant, 21<sup>st</sup> century, book-length work to “sponsor” through the rest of our discussions. This can be a novel, a polemic, a work of critical theory, or a work of narrative journalism. It should be published in print (though you may access it electronically), and it should either itself have generated some public comment, or come from a writer whose work has already done so. By “sponsoring” it I don’t mean that you must endorse it wholly, but that you will be prepared to offer it as a test-case for the theoretical approaches we are discussing together, on a rolling basis. It might be, though does not have to be, a focus for your final project. If you’d like to think about this ahead of time, I’ll be happy to address any questions by email or in person.

The main course assignments will be a conference-length paper and an article-length paper. Ancillary assignments: bibliography; drafted work or prospectus; presentations.